

Columbia Plans Silver Jubilee

Pioneers Ready For Pow-Wow

Fifth annual meeting of the Canadian Picture Pioneers will be held at the Royal York Hotel on Friday, February 1st, in rooms 9 and 10. There will be a meeting at three o'clock for the organization business and the election of officers, followed by a dinner

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Canadian Tops 'First Five'

Critics in the United States and Canada, polled by The Film Daily to decide Filmdom's Famous Fives in acting, writing, etc., have chosen Canadian actor Alexander Knox's delineation of President Woodrow Wilson in the 20th Century-Fox picture "Wilson," as

(Continued on Page 12)

Six-Month Sales Drive Marks 25th Year in Industry

To celebrate the company's 25th anniversary, Columbia Pictures has announced a Playdate Jubilee, a competitive incentive sales plan in the domestic field, over the period from January 21st to June 29th.

Shnier Is Columbia Calgary Manager

Max Shnier, Winnipeg salesman for Columbia Pictures, has been appointed manager of the Calgary branch, following the resignation of Herb Call.

The new Calgary manager joined the company in 1940 as a revisor, switched to booking and later joined the sales staff.

Herb Call, with Columbia since 1929, is leaving to enter business.

Columbia head offices in Toronto moved recently to the company's own building at 72 Carlton Street.

Awards will be made to district managers, managers, salesmen and bookers under the terms of the plan, the prizes scaled in relation to their performance in obtaining the greatest number of playdates during the period.

Eric A. Johnston, president of the Motion Picture Association of America, praised Columbia's quarter-century of growth in a

(Continued on Page 3)

Cooper Starrer

"Cloak and Dagger," which stars Gary Cooper, will be directed by Fritz Lang. Produced by United States Pictures, Inc., it will be released by Warner Bros.

Victoria, Toronto Ready in Week

Another first-run house will be added to Toronto's top group when the Victoria, former vaudeville house which has been closed as a regular operation for years, will reopen on January 31st with Russ McKibbin as manager.

The Victoria, a Famous Play-

(Continued on Page 3)

Claim Para Helps Tele Progress

Denial of charges that Paramount Pictures Inc. or its subsidiary, Television Productions Inc., had hampered television development was made by Paul Raibourne, head of Paramount's television activities and president of the latter company. He also

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Ad-Pub Campaign Aids UK Pix Here

With "Madonna of the Seven Moons," leadoff picture in the Eagle-Lion program, currently opening at all key runs across the Dominion, a powerful supporting publicity campaign is getting under way along with advertising being placed in the leading national magazines and week-end publications. The campaign, worked out at a conference in London between Rank executives, and James Cowan, whose agency represents them in Canada, and all producers concerned, will extend to the end of June.

"Madonna," which has already earned two million in the British Isles, introduces three of Britain's big movie names — Phyllis Calvert, Stewart Granger and Patricia Roc. Miss Roc is already in Hollywood making a film for Walter Wanger, and while Gran-

(Continued on Page 12)

Shelly Plant Moves To Toronto Area

The Vancouver production studio of Shelly Films Limited has been moved into the administration building of the former Small Arms plant, near Brown's Line, in the Toronto area, and films are being made there now. Lab facilities for printing will follow.

Headed by Leon C. Shelly, the company has been in operation for 20 years in Vancouver, where it was known as Vancouver Motion Pictures Ltd., and has been prominent in the motion picture industry on the west coast. Shelly's movie makers have shot a number of entertainment shorts on Canadian subjects for 20th Century-Fox Films, although industrial films are their major interest.

In Toronto the company plans making both 16 mm. and 35 mm. color pictures for commercial

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— Inspection —

Who is boss over what and why not?

That question has as much sense as the present situation with regard to the application of safety regulations. What with joint authority over situations where a single authority would suffice and single authority over situations that should be supervised from a central source, there are an awful lot of people who are entitled to an answer to any question they may ask of a theatre manager. An awful lot of people doesn't necessarily mean a lot of awful people. But nice or not, the manager would prefer to have their number reduced.

Then there is the problem of what is a theatre and

(Continued on Page 10)

Scarlet Street

starring EDWARD G. ROBINSON, JOAN BENNETT and DAN DURYEA, is a film of terrific suspense and powerful dramatic impact. A guaranteed Boxoffice hit. Date it early through EMPIRE-UNIVERSAL FILMS LTD.

Thanks!

EDITORIAL FROM
THE INDEPENDENT
SEPTEMBER 15, 1945

The True Glory

80 MIN.

OWI-WAC-PRC

Truly the most amazing film ever made. There can be no question about that. It is amazing because it brings to theatre-goers an authentic, breath-taking pictorial record of the invasion and conquest of Germany. It is amazing because it contains spectacular footage that beggars description. It is amazing because it has all been done in a most understandable manner from the invasion preparations to the Nazi surrender.

It is General Dwight D. Eisenhower's film and he personally makes the introductory comments, paying sincere tribute to the fighting men who made the victory possible. Additional comment is supplied by accredited war correspondents and men and women of the Allied forces. This greatly enhances the effectiveness of the picture.

It offers tense excitement from start to finish. It is superbly done. For this generation and coming generations it gives a closeup of war as it really is: awful, gruesome, destructive.

It stands as a mighty weapon to prevent future wars. That alone stamps it as fully worth all the hard work that went into its making.

Of course it must be shown in every theatre in the land. Every manager will be eager to present it and every citizen will want to see it.

We salute all those who had anything to do with the making of this glorious film, especially Captain Garson Kanin and Carol Reed, the directors.

**The Allied
Governments
and the War
Activities Committee
of the motion picture**

industry extend their appreciation to the exhibitors who have already given their screens so that Canadians could see the true story of the personal sacrifices and heroism of our fighting sons and daughters.

IF YOU HAVE NOT ALREADY DATED THIS PICTURE -- DO SO NOW!!



H. J. ALLEN, PRES.

Victoria, Toronto Ready in Week

(Continued from Page 1)

ers unit, is being put into shape quickly by the Theatre Maintenance and Engineering Department of the company, offices of which are on the second floor of the theatre. Jules Wolfe and Jack Harper are responsible.

The number of seats of the 1,950-seat theatre to be utilized is 1,560. The second balcony will remain unused. The interior, brightened up several years ago for the running of patriotic shows, will be enhanced further by lighting and the stage will get a new drape treatment. A projection suite with the latest in Simplex equipment is being completed with the assistance of Charles Dentebeck.

The exterior of the theatre, from which the marquee was removed some time ago for purposes of safety, will feature a facial display sign with running lights and an interchangeable vertical sign will be placed at the corner of Victoria and Richmond, where it can be seen from every direction.

Policy of the theatre will be the one now in operation for the Tivoli and Eglinton—day and date with the latter. The Tivoli will revert to its former second-run policy. The opening feature will be the 20th-Fox musical, "Doll Face," with Vivian Blaine, Dennis O'Keefe, Perry Como and Carmen Miranda.

Russ McKibbin, who has the managerial responsibility, enlisted while in charge of the Royal, Guelph, Ontario, the first FPCC pilot to do so. He was a captain when mustered out.

New Managers

George Scott has been made house manager of the New Academy Theatre in New Glasgow, NS. He has been associated with the theatre business in this area for some years.

BC Town To Get Auto Theatre

Construction will soon begin on an outdoor auto theatre in Burnaby, BC, following granting of a lease to the Steel-Johnson Amusements Limited by the Burnaby municipal council recently. The theatre will accommodate 600 cars in a 13-acre lot.

Wedding Bells For Mrs. Gregory

Wedding bells will soon ring for Mrs. Jean Gregory, owner of the Gregory Theatres, Hamilton, and Allen Ford, manager of the Royal Theatre, it has been announced in Hamilton.

Playdate Jubilee Set by Columbia

(Continued from Page 1)

statement issued on the company's anniversary.

"As a newcomer to the industry," he declared, "I marvel at the talent and the ingenuity of the individuals who made the American motion picture what it is today. They did something more than build a business; they combined an art and an industry into a universal medium of entertainment which has brought untold joy and happiness to the earth's humble people."

"The motion picture has found its voice, clothed itself in color, and has become a chief provider of information, entertainment and inspiration for millions who crowd the great houses that it has built. To this progress, Columbia has made worthy contributions."

The company plans to release some of its most important productions during the Playdate Ju-

bilee. New pictures such as "Paradise My Past," "Gilda," "Tars and Spars," "The Bandit of Sherwood Forest," "Snafu," "Perilous Holiday," "Renegades" and "The Walls Came Tumbling Down" will join current attractions like "A Song To Remember," "A Thousand and One Nights," "Kiss and Tell," "She Wouldn't Say Yes," and "Over 21" during the Jubilee.

Booth in Serial

Adrian Booth was given the leading role in Republic's serial of 12 chapters, "The Daughter of Don Q."

Pioneers Ready For Pow-Wow

(Continued from Page 1)

at which 13 new members will be initiated.

President Leo M. Devaney, Canadian general manager for RKO, will preside.

Jack Arthur's entertainment committee has arranged a number of stunts and a program which features the movie taken at last year's meeting. A number of out-of-town Pioneers are expected to be present for the dinner and the after-meeting festivities.

Shelly Studios To Toronto

(Continued from Page 1)

and industrial purposes, the move being in the nature of expansion, since fully one-third of the Canadian market is within 100 miles of Toronto. Shelly hopes to be closer both to eastern outlets and his more prominent clients.

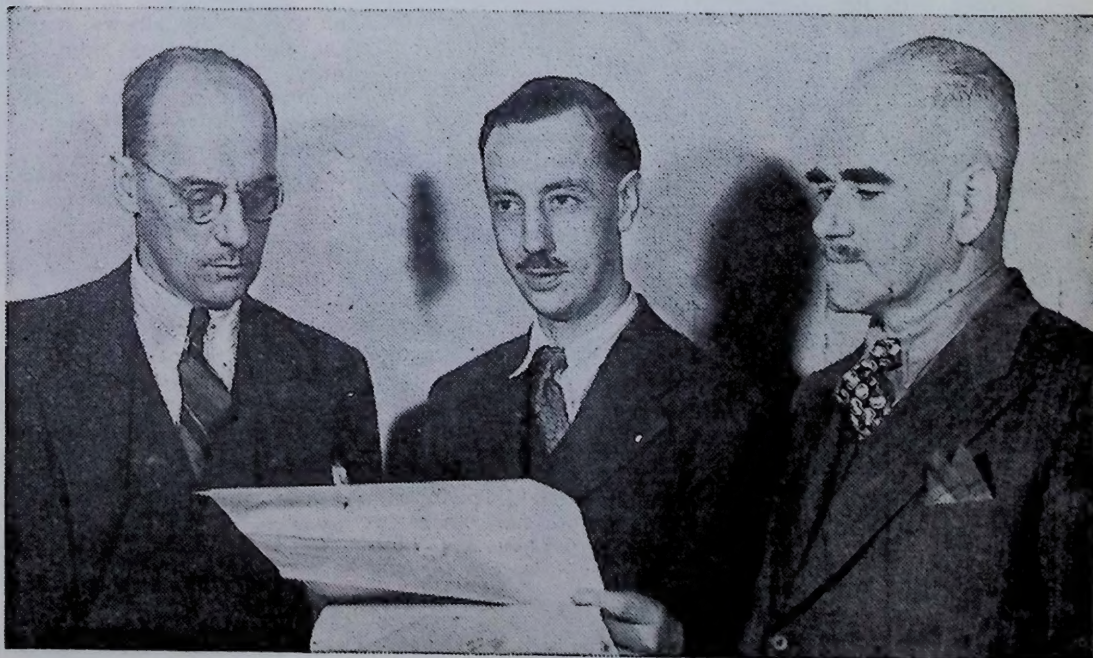
The range of output of Shelly Films Ltd. will include sound slide films as well as color movies in the industrial, documentary, training, selling, and public relations fields.

Complete facilities for movie production from writing the script through actual shooting to the delivery of the prints will be maintained on the new premises. William Shelly is in charge of sales.

Fred Lange Resigns From Paramount

Fred W. Lange, former Continental European manager for Paramount, has resigned from Paramount International. Previously export manager for Fox Film Company, Lange joined Paramount in 1924 and served as the company's general manager for Argentina, Uruguay and Paraguay for ten years. In 1934 he became general foreign representative for the company in Europe, returning to the Paramount home office on the outbreak of war.

New Quebec Censor Board Takes Over



Lucien Desbiens (centre), one-time editor of the newspaper *Le Devoir*, has been appointed president of Quebec Province's four-man Board of Censorship by Premier Maurice Duplessis. With him are two other members of the board, Ernest Simard, KC, and Georges Robert, KC. Fourth man on the new board, Daniel Johnson, is not shown.

People are Wonderful, Says Dave Griesdorf

Dave Griesdorf, who never lacked faith in folks, found his opinions verified recently.

Dave's wife Ruth, you may recall, was hurt in a train wreck while returning from the funeral of her father in Edmonton. She was returned to Toronto from Port Arthur between Christmas and New Year's and is now at the Western Hospital. She's coming along nicely, considering how serious were her injuries, and will be in a cast from three to six months.

About the time Ruth returned, her son Norman was injured in a toboggan accident, picking up three fractures of his cheekbone, but being a game youngster, he's okay now.

The only happiness Dave enjoyed during that time was the realization of how many friends he and Ruth have, for they showed their concern by wire, phone and letter. Those in Port Arthur, the theatre men and their wives, particularly Charlie Dilley and Mrs. Dilley, were wonderful, for nothing was left undone that could make things easier for Ruth, who is thankful.

It has made a thorough sentimentalist of Dave, and I refer to it here because a news item in our column brought so many enquiries direct and to us.

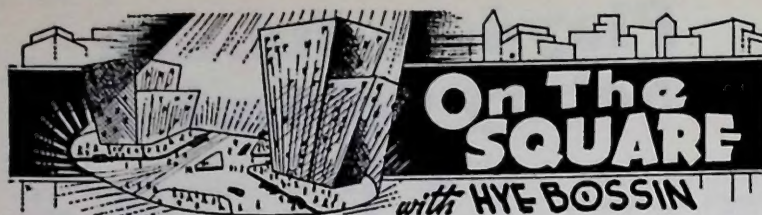
Bergman Plans To Leave Selznick

Ingrid Bergman will leave David O. Selznick to join Rainbow Productions, reports declare. The actress has made an oral arrangement with Rainbow and will sign with them as soon as she is officially freed from Selznick, which Miss Bergman claims will be in February. Selznick maintains that she owes him one more picture.

Thugs Rob Manager Take \$170, Car

Returning to his home in Forest Hill with the day's receipts, Ben Freedman, manager of the Royal Theatre at Long Branch, Ontario, was held up by two armed thugs and robbed of \$170, a diamond pin and his car. Freedman is president of the Independent Motion Picture Exhibitors' Association of Ontario.

Police declare that one of the thugs secreted himself in Freedman's car and when the theatre manager had reached Oakwood Avenue, near his home, the accomplice, who had been following in a car, forced him to the curb at the point of a gun. When Freedman stopped, he was forced to the sidewalk, robbed and left standing when the thieves took his car.



Take Note

President Joe Garborino of the Incurable Bachelors' Association announces that from now on the organization will hold a celebration for New Year's Adam. The term "New Year's Eve" has limited application and is misused, he says, pointing out that a holiday for both sexes shouldn't be described with a feminine name.

Picture Pickups

George Stroud of the Palace, Hamilton, is doing nicely after his recent illness and will be back in the theatre shortly. . . Sydney Gresham, former Toronto exhibitor who is Ealing's man in Australia, will be in Toronto for a visit soon. . . Joe Unger's appointment as UA's sales chief caused considerable excitement among the old-timers around here, for he was one of the boys on the square in distant days and was well liked. . . Simon Meretsky and his men put on quite an annual show for charity in Windsor recently. Simon is always busy working and talking for worthy causes. I recall that when he spoke on the need for a Variety Club he caused so many tears they had to pump out the cellar of the King Edward Hotel, scene of his speech. He sure gets below your frost line. . . It was with deep regret that the industry learned of the passing of the wife of Major Harvey Doney, still overseas. He managed the Capitol houses in London and St. Thomas.

Good Quote

French proverb quoted by Preston Sturges during an interview with a PM reporter: "If you ever want anything done, always ask a busy person, because the others never have time."

New World 'A-comin'

"Canada's Film Future Has Wealth and New Careers" is the heading of an article in the January 5th issue of Saturday Night. "A new profession and a new million-dollar enterprise are in the making in Canada in the production of motion pictures," writes A. J. Arnold, formerly a member of the Canadian Film Weekly staff. "Young people, who have been choosing careers as doctors, lawyers, social workers or journalists, can now also become film producers or technicians."

I've ordered leggings and riding breeches. Who is this guy DeMille anyhow?

Votes Yea

Ernie Hatfield of the Capitol, Yarmouth, NS, goes on record as favoring a Victory dinner of the Canadian Motion Picture War Services Committee in each province or jurisdiction.

"This is one of the best ways of getting the men of the moving picture industry together," he writes.

The Hollywood affair was a little remote to be considered a Canadian industry affair, although Don Henshaw saw to it that we got honorable mention.

Incidentally, what pleased most of the stars was that they were not asked to demonstrate their talents, as is often the case under similar conditions. Millions of dollars worth of entertainment on hand but not even a professional peep was heard.

Wait For Baby!

The forgotten man of the movies, the fan, got a break from Fred Allen's Mr. Openshaw, who, on being asked about Academy Awards, referred to producers, directors, actors, pickets and all who are involved in movies, then voted for the ticket-buyer.

Excitement

If you see Dick Main and Sam Fingold lighting Ralph Dale's cigarettes for him, it's because the last-mentioned bit his nails off up to the elbows coaching the bantam hockey team, Kinsmen's Terriers, into a 7-to-4 surprise win over the highly-regarded Leaside Lions the other night.

Among the most tearing of the Terriers are Ralph's boy, Bobby, and Alf Piggins' lad, Billy.

Dick Main, on hand with the Mrs., got so excited they say he actually slurred a couple of g's.

Latest business venture of Main, Fingold and Dale is the Toronto appearance at Massey Hall of Jascha Heifetz, the violinist. The boys seem to be into so many enterprises now that I expect their future letterhead to state such varied services as window lettering and steeple painting.

Tell-Off

A gentleman, unresponsive to the brew-inspired amorous overtures of a lady, fixed a sharp eye on her.

"Madam," he said coolly, "my weakness is alcohol."

Fast-Fingered Miss Fera Is Sudbury Manager

The busiest girl in Sudbury, I am told, is 20-year-old Rose Fera, daughter of Frank Fera of the Rio theatres in Sudbury and Le-vack. Rosie, it's said, manages the Sudbury house, sells the tickets, runs a Foto-Nite, keeps the books, buys the films, supervises the advertising, helps with the housekeeping and is quite a hand at spaghetti.

Not having enough to do, she just won honors at a commercial college for typing.

Frank Fera is a fighting fellow himself, according to biographical details. After years with International Nickel, during which he rose from water boy to stope boss, he gambled his savings in 1937 to open the Le-vack house.

Sudbury is fond of the Feras, who are quite a family in number and vigor.

Twentieth Century Staff Changes

Some recently announced staff changes in Twentieth Century Theatres set-up transfer Tom Gallacher from the Geneva Theatre, Orillia, to the Community Theatre in Hamilton. Ed Hubbard will go from the Community to the Mountain Theatre, Hamilton, and Charles Greenwood goes to take over the managership of the Center Theatre, London.

RKO Buys New Wilder Novel

Robert Wilder's unpublished novel, "Written on the Wind," has been bought by RKO for 1946 filming. Putnam and Sons will run off a first printing of 100,000 copies.

Greenwood Party Is Hamilton Hit

Hamiltonians gathered last week at the home of Lloyd Gurr, Century Theatre manager, at a send-off party to Charlie Greenwood, who leaves Hamilton's Mountain Theatre to take over managerial duties at the Center Theater in London, Ont.

A. Kent Craig expressed the regrets of his colleagues at Greenwood's departure, but wished him well in his new post. A brief case was presented to the guest of honor.

Present at the affair were Harold Braden Jr. and A. Kent Craig, United Amusement Co.; Jim McDonough, Tivoli; Lloyd Taylor, Granada; Ed Hubbard, new Mountain manager; Will Dixon, Kenilworth; Arch Lang, supervisor of the Delta, Queens and Empire Theatres; Tom Gallacher, Community; Mrs. Jean Gregory of the Gregory Theatres, and Arch H. Jolley, secretary of MPTAO.

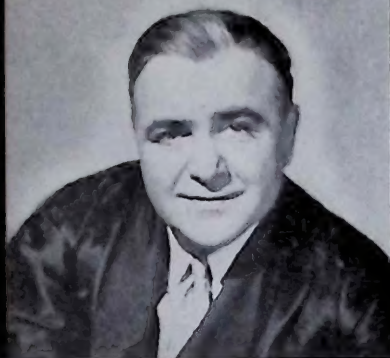
"HEY, MacMURRAY...
YOUR PAST IS
SHOWING!"



"He's my darling!"



"He's a heel!"



"He's my husband!"



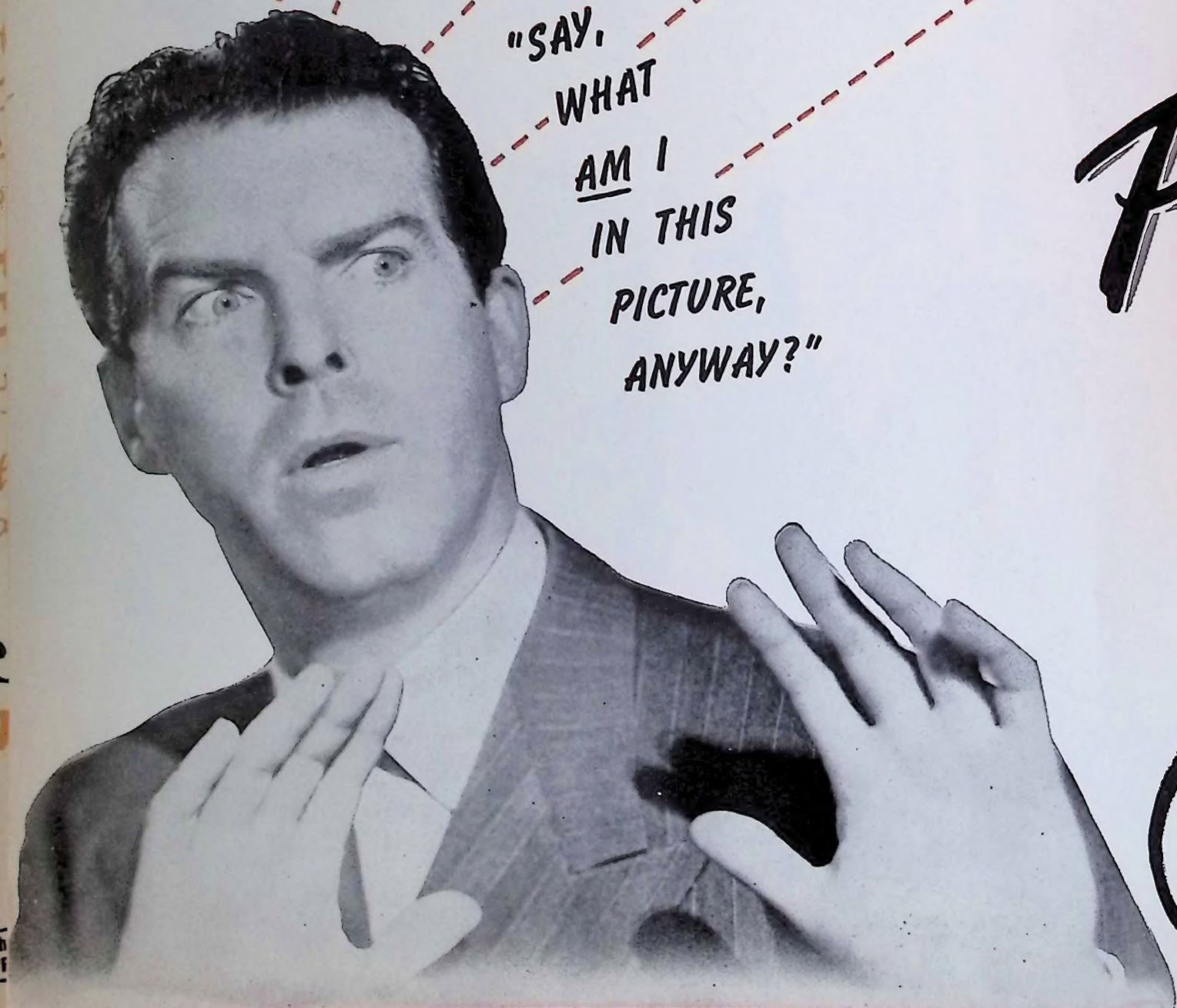
"He's a hero!"



"SAY,
WHAT
AM I
IN THIS
PICTURE,
ANYWAY?"

Pa

YOU'RE
A ROLE
IN



"He's nuts!"



Columbia Pictures
presents

FRED MACMURRAY

ndon My Past

with

MARGUERITE CHAPMAN

AKIM

WILLIAM

RITA

TAMIROFF

DEMAREST

JOHNSON

HARRY DAVENPORT • DOUGLASS DUMBRILLE

Original story by Patterson McNutt and Harlan Ware

Screenplay by Earl Felton and Karl Kamb

Produced and Directed by

LESLIE FENTON

TERRIFIC, FRED... IN
THAT TOPS EVERYTHING
YOUR FUN-FILLED PAST!



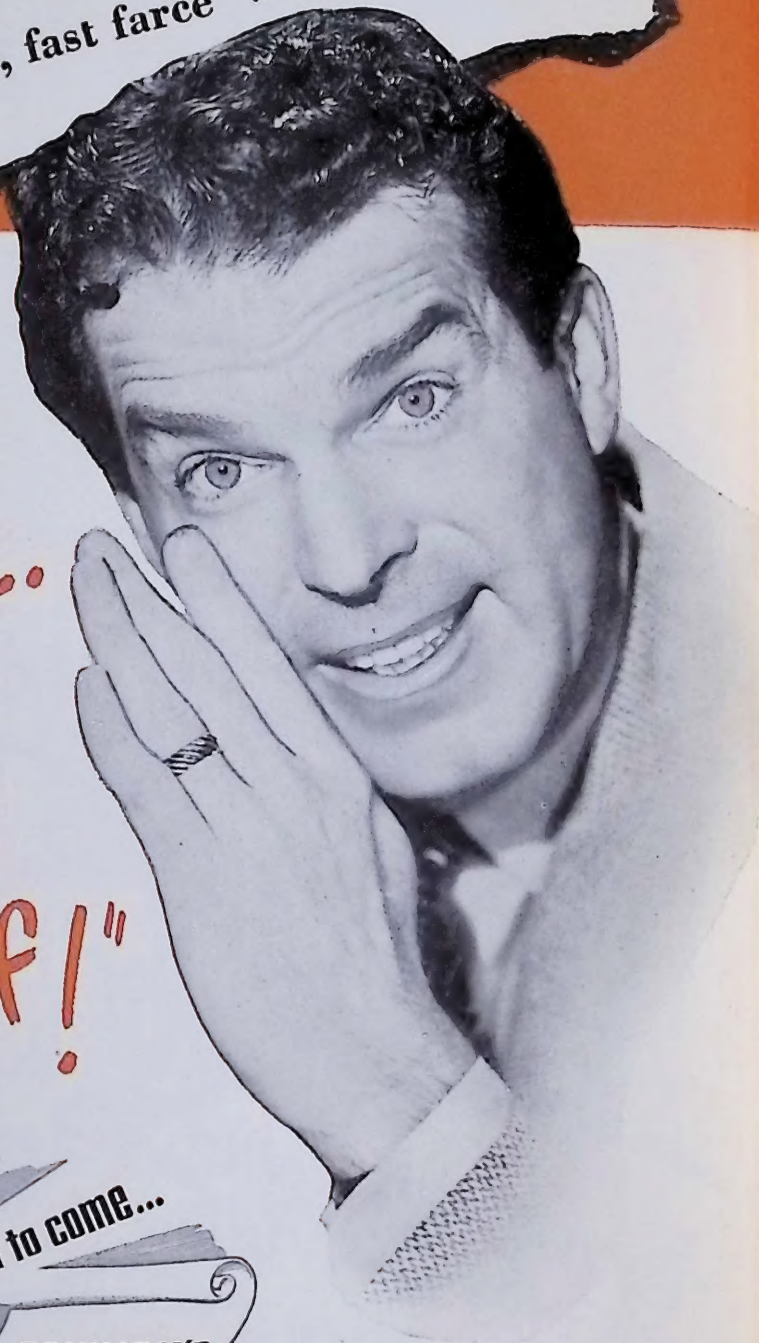
A
MUTUAL
Production





"money in the bank" DAILY VARIETY
"excellent... enjoyed thoroughly" M. P. HERALD
"inevitable as a top grosser" BOXOFFICE
"topnotch comedy" VARIETY
"top quality" M. P. DAILY
"plentiful comedy, romance" EXHIBITOR
"funny, fast farce" HOLLYWOOD REPORTER

"If the picture's
that funny...
I oughta
see it
myself!"



Kiss And Tell

with Shirley Temple

Columbia 90 Mins.

HILARIOUS COMEDY ENTERTAINMENT IS PURVEYED BY PIC VERSION OF STAGE HIT.

A fast-paced comedy, amusing from first to last, has been fashioned from F. Hugh Herbert's stage success. Full of laugh lines and funny situations, "Kiss and Tell" is a worthy vehicle for the talents of a hand-picked cast headed by Shirley Temple, who delivers her best work since her farewell to childhood.

The action, kept constantly at the boiling point by the astute direction of Richard Wallace, permits of not a dull moment in the film's entire footage. In playing strictly for laughs, the picture, scripted by Herbert himself, takes its place as a solid boxoffice hit.

Youth certainly has its day in the story of "Kiss and Tell." And what a day! Miss Temple is responsible for some hectic doings when she attempts to conceal the marriage of her best pal to her soldier brother because her family and that of her friend are feuding. The complications are compounded when a visit to an obstetrician with her sister-in-law causes her by error to be suspected of being motherhood-bound. Miss Temple has to keep mum to protect her friend's secret. All misunderstandings are straightened out after a swell time has been had by all.

The film, produced extremely well by Sol. C. Siegel, has been performed in the spirit in which it was written. Miss Temple carries on in a manner that will make her fans happy. Jerome Courtland is supremely amusing as her goofy boy friend. When he's around, Walter Abel, playing Miss Temple's father, takes command of the film. Katharine Alexander, Robert Benchley, Porter Hall, Tom Tully, Mary Phillips and Darryl Hickman are others whose performances are in key.

CAST: Shirley Temple, Jerome Courtland, Walter Abel, Katharine Alexander, Robert Benchley, Porter Hall, Edna Holland, Virginia Welles, Tom Tully, Mary Phillips, Darryl Hickman, Scott McKay, Scott Elliott, Kathryn Card.

CREDITS: Producer, Sol C. Siegel; Assistant Producer, William Mull; Director, Richard Wallace; Screenplay, F. Hugh Herbert; Based on play by F. Hugh Herbert; Cameraman, Charles Lawton, Jr.; Film Editor, Charles Nelson; Art Directors, Stephen Goossen, Van Nest Polglase; Set Decorator, Joseph Kish; Sound, Jack Goodrich; Musical Score, Werner R. Heymann; Musical Director, M. W. Stolf. DIRECTION, Good. PHOTOGRAPHY, Good.

Man Alive

with Pat O'Brien, Adolphe Menjou, Ellen Drew

RKO 70 Mins.

FAST-MOVING FARCE SUPPORTED BY GOOD MARQUEE NAMES MAKES THIS AN ENTERTAINING FILM.

Aided by a novel, fast-moving screenplay, Pat O'Brien, Ellen Drew, Adolphe Menjou, and Rudy Vallee give spirited performances to point up this screwball comedy.

Robert Fellows, executive producer, has co-ordinated a pleasing production, and his choice of Leigh Harline to complement Ray Enright's lively direction with appropriate musical background was effective and noteworthy.

The story gets under way with O'Brien working into a pitch because his wife, Ellen Drew, has invited Vallee, her former college crush, to the house on her birthday. Believing that Ellen married him on the rebound, O'Brien goes out on a binge and has Jack Norton, the perennial drunk, drive his car after they exchange clothes as a gag. Norton drives carelessly off a pier into the Mississippi. Norton is killed, but O'Brien is picked up by Menjou, an actor on a Mississippi show boat.

Nursed back to health, O'Brien heeds Menjou's advice in making sure of his wife's love, since she is about to marry Vallee after thinking she buried O'Brien, really Norton in her husband's clothes.

After playing ghost and then dressing as his Uncle Barney from Killarney, O'Brien tries to convince Ellen that he is still about, but suffered from amnesia.

CAST: Pat O'Brien, Adolphe Menjou, Ellen Drew, Rudy Vallee, Fortunio Bonanova, Joseph Crehan, Jonathan Hale, Minna Gombell, Jason Robards, Jack Norton.

CREDITS: Producer, Robert Fellows; Director, Ray Enright; Screenplay, Edwin Harvey Blum; Original Story, Jerry Cady and John Tucker Battle; Music, Leigh Harline; Musical Director, C. Bakaleinikoff; Music arranger, Gil Grau; Associate producer, Theron Warth; Cameraman, Frank Redman; Special effects, Vernon L. Walker; Art Directors, Albert D'Agostino, Al Herman; Set Decorators, Darrell Silvera, Victor Gangelin; Sound, Francis M. Sarver; Editor, Marvin Coil; Assistant director, James Casey.

DIRECTION, Good. PHOTOGRAPHY, Good.

Don't Fence Me In

with Roy Rogers, George "Gabby" Hayes, Dale Evans

Republic 71 Mins.

A KNOCKOUT WESTERN MUSICAL WITH ALL THE QUALITIES FOR TOP FEATURE BILLING; WELL CAST.

Republic has a sure-fire box office winner in this one, and should feel mighty proud of having corralled director John English and associate producer Donald H. Brown to handle the job.

The tune title has been perfectly adapted to a swell original screenplay by Dorrell and Stuart E. McGowan, and a new, catchy, lyrical tune, "A Kiss Goodnight," has been injected for special delivery by Dale Evans.

Despite the fact that Rogers, King of the Cowboys, offers his best performance to date, equal honors must be shared by "Gabby" Hayes, as Wildcat Kelly, and good-looking Dale Evans.

Bob Nolan and The Sons of the Pioneers supply most of the musical background, giving a fresh quality to stock Western songs.

Spotted with novel situations and effects, the story has Dale sent on an assignment by her picture magazine editor to the western town of Twin Wells. She discovers Wildcat Kelly is still alive after having been reported killed and buried for his misdeeds 30 years ago. A series of candid shots in her magazine brings Marc Lawrence, henchman of Moroni Olsen, out to the ranch to finish the job for which he collected a \$50,000 reward from the State. Roy and Dale get in each other's way in an effort to expose Olsen, but they finally clear Wildcat of false accusations and win each other.

CAST: Roy Rogers, George "Gabby" Hayes, Dale Evans, Robert Livingston, Moroni Olsen, Marc Lawrence, Stephen Barclay, Edgar Darling, Bob Nolan and The Sons of the Pioneers, and Trigger.

CREDITS: Associate producer, Donald H. Brown; Director, John English; Cameraman, William Bradford; Original screenplay, Dorrell McGowan, Stuart E. McGowan; Musical director, Morton Scott.

DIRECTION, Very Good. PHOTOGRAPHY, Swell.

Yolanda And The Thief

with Fred Astaire, Lucille Bremer

MGM 103 Mins.

EXTRAVAGANT MUSICAL MUST LEAN CHIEFLY UPON ITS PHYSICAL ASSETS FOR SUCCESS.

Done in the spirit of an extravaganza, "Yolanda and the Thief," dripping with Technicolor, will have to depend for its drawing power primarily upon its eye-filling qualities, not the least of its optical delights being Lucille Bremer, who has been photographed most lusciously by Charles Rosher.

The picture is a musical full of ostentation that makes up in sumptuousness and glitter what it lacks in story interest. The cast has to work overtime in an attempt to keep the audience interested in a tale which is a rehash of the old one about the thief who falls in love with his intended victim after undergoing the proper change of character.

The gay Jacques Thery-Ludwig Bemelmans yarn which Irving Brecher converted into a screenplay, is laid in a mythical state called Patria, obviously situated somewhere in Latin America. Astaire and his pal, Frank Morgan, fugitives from the States, set out to fleece Miss Bremer, who has come into the richest fortune in the land. The story, none too intelligently developed and at no time believable, has Astaire troubled by his conscience just when he has made the biggest haul of his life. Marriage to the rich gal more than well rewards him for foregoing his plan to mulct the lady.

Producer Arthur Freed is credited with a costly production spotlily directed by Vincente Minnelli.

Although the players try hard to make the film click, the story prevents them from giving the best that is in them. Astaire confines his dancing to a couple of production numbers, one of which, a dream sequence, is spectacular to the extreme.

CAST: Fred Astaire, Lucille Bremer, Frank Morgan, Mildred Natwick, Mary Nash, Leon Ames.

CREDITS: Producer, Arthur Freed; Director, Vincente Minnelli; Screenplay, Irving Brecher; Based on a story by Jacques Thery, Ludwig Bemelmans; Cameraman, Charles Rosher; Musical Director, Lennie Hayton; Art Directors, Cedric Gibbons, Jack Martin Smith; Dance Director, Eugene Loring; Songs, Arthur Freed, Harry Warren; Film Editor, George White; Recording Director, Douglas Shearer; Set Decorators, Edwin B. Willis, Richard Pefferle; Special Effects, A. Arnold Gillespie, Warren Newcombe. DIRECTION, Fair. PHOTOGRAPHY, Aces.

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HYE BOSSIN, Managing Editor

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At the Recent United Artists Party in Toronto



From left to right, first photo—Norman Allen, Odeon Theatres; George Law, Associated Theatres; Herb Allen, Premier Operating. Second photo—Jeff Sullivan, Loew's, Boston; Doug Rosen, Toronto

branch manager, UA; Stan Gosnell, manager, Loew's Uptown, Toronto. Third photo—Bill Summerville and Sam Sternberg, B & F Theatres, seem to be blowing out birthday candles.

Ontario Theatre Inspection

(Continued from Page 1)

what is a hall. A theatre, as we understand it, is any place a film is shown commercially. But there are dozens of places in Ontario operated as theatres which are regarded as halls only by the Provincial government. These are 16 mm. situations.

True, 16 mm. film won't explode. But what about panic? Certain regulations were drafted for the avoidance of panic. Fire can break out for other reasons than inflammable film. Of course, to try to impose theatre regulations on 16 mm. places of exhibition would put them out of business right now—and people in towns too small to support 35 mm. situations want entertainment.

The trouble is that, following the Hamilton public hall fire, authority over halls was removed from the theatre inspection branch of the Ontario government and placed in local hands. Dozens of such halls are now semi-permanent theatres. These should be handed back to the theatre inspection branch for regulation. The present situation is chaotic. A central authority which specializes in show safety should be allowed to regulate them—the same central authority that rules over 35 mm. houses.

The theatre inspection is not only a funny situation. It is ridiculous. The readers of the *Toronto Globe and Mail's* "At City Hall" column, one of the brightest pieces of printing in the town, got some good laughs out of conditions when Frank Tumpane, its author, wrote about them. To one side, we wish to say we are one of Mr. Tumpane's most devoted fans and suggest that he ought to be let loose to write about the people and the place we live in—in any way he pleases.

Mr. Tumpane called his conclusions "Inspection Mob Scene." It is likely that the silly situation is the same in other provinces. But this is how the *Globe and Mail* columnist saw things:

A kind client has forwarded a commentary on the strange and wonderful methods employed in checking fire precaution measures in this city.

This customer, the manager of a theatre, says that if all people concerned with safety measures in theatres were grouped they could substitute for the mob scene in *Ben Hur*.

First there is O. J. Silverthorne and his men who work for the Provincial Government and are responsible for the enforcement of the Theatre and Cinematograph Act.

Next there is Fire Chief George Sinclair whose duties are hazy but widespread and then there is Building Commissioner

Kenneth Gillies who ensures that fire escapes will not bend or buckle and that filing cabinets are not placed against emergency fire doors. The Ontario Hydro, probably unable to pass a crowd without getting in on the fun, enters the picture by examining the lighting.

HIGHLY CONFUSING

The theatre manager says all this is highly confusing and that he has become afflicted with sudden dizziness, palpitations and inability to describe his productions in words more extravagant than, "Greatest of its kind since *Hamlet*."

Mr. Gillies, when approached last night, confided that some of the inspections were what he described as "dual." And by that he means that he goes over the ground and Fire Chief Sinclair goes over the same ground.

Whether this improves efficiency or not is contentious, but there is no doubt that it has deleterious effect on a theatre manager, who, with all those people coming in and out, never knows when he may remove his shoes and place his feet on the desk.

FLAMEPROOF CURTAINS

This particular theatre manager (the one who was the kind client) had all the curtains in his theatre flameproofed because the Theatre and Cinematograph Act said this must be done. He informed both city and Provincial officials that the curtains were indeed flame-proofed, but all they did was flash him one of those pin-up-boy smiles and say that he had indeed done a very fine thing.

"How did they know that the curtains are flameproof?" asked the theatre manager. There may be some sort of test to determine whether curtains are flameproof, but the manager says they didn't even give him a stern look.

It would appear that much time and trouble could be saved through co-ordination of the four inspecting agencies for theatres.

And remember: Walk, don't run, to the nearest exit, and if women and children are in the way, push them to one side or, in the alternative, simply trample them underfoot.

Toronto and Ontario ought to get together and work out smooth inspection and wise regulation. Ontario ought to start at home—home being Queen's Park. If ever there was a fire trap it is the ridiculous collection of cubicles that make up the offices of the Motion Picture Censorship and Theatre Inspection branch.

The branch wouldn't let a theatre or film exchange stay in business five minutes if they operated on premises half as unsafe as its own.

Ontario can't even get its own house in order.

Strange Symbol THAT BRED
PASSIONATE LOVE AND CRUSHED
THE HEARTS OF INNOCENTS!



One woman of
two names . . . She had
home--husband--
motherhood--lover--
rival. What had
destiny to offer
beauty engulfed
in such a torrent
of emotion?

Madonna of the Seven Moons

*The year's strangest
most absorbing drama!*

starring

PHYLLIS CALVERT
Stewart GRANGER
• PATRICIA ROC •

A GAINSBOROUGH PICTURE
distributed by EAGLE-LION

NOW PLAYING

UPTOWN THEATRE
TORONTO

*And Booked to
Leading Theatres
Across Canada*



Canadian Tops 'First Five'

(Continued from Page 1)

the best performance of last year.

Filmdom's Famous Fives selections are not keyed to box office or earning power, but are made solely on the basis of artistic performance and screen merit.

The standing for 1945 is as follows:

BEST PERFORMANCES BY MALE STARS

Alexander Knox as Woodrow Wilson in 20th Century-Fox's "Wilson."

Gregory Peck as Father Francis Chisholm in 20th Century-Fox's "The Keys of Kingdom."

Burgess Meredith as Ernie Pyle in Lester Cowan-UA's "The Story of G.I. Joe."

Gregory Peck as Paul Scott in MGM's "The Valley of Decision."

Joseph Cotten as Alan Quinton in Hal Wallis-Paramount's "Love Letters;" James Dunn as Johnny Nolan in 20th Century-Fox's "A Tree Grows in Brooklyn;" and Cary Grant as Ernie Mott in RKO's "None But the Lonely Heart." (Tied).

BEST PERFORMANCES BY FEMININE STARS

Ingrid Bergman as Dr. Constance Peterson in David O. Selznick-UA's "Spellbound;" Greer Garson as Mary Ransart in MGM's "Valley of Decision." (Tied).

Joan Crawford as Mildred Pierce in Warners' "Mildred Pierce."

Bette Davis as Miss Moffat in Warners' "The Corn Is Green."

Greer Garson as Susie Parkington in MGM's "Mrs. Parkington."

BEST PERFORMANCES BY SUPPORTING ACTORS

Clifton Webb as Waldo Lydecker in 20th Century-Fox's "Laura."

J. Carroll Naish as Charley Martin in Paramount's "A Medal for Benny."

Robert Mitchum as Lieutenant Wallace in Lester Cowan-UA's "The Story of G.I. Joe."

John Dall as Morgan Ellis in Warners' "The Corn Is Green."

Keenan Wynn as Quenton Todd in MGM's "Without Love."

BEST PERFORMANCES BY SUPPORTING ACTRESSES

Ann Revere as Mrs. Brown in MGM's "National Velvet."

Joan Blondell as Aunt Sissy in 20th Century-Fox's "A Tree Grows in Brooklyn."

Ethel Barrymore as Ma Mott in RKO's "None But the Lonely Heart."

Joan Loring as Bessie Watty in Warners' "The Corn Is Green."

Ad-Pub Campaign Aids UK Pics Here

(Continued from Page 1)

ger and Miss Calvert are both in demand by Hollywood, they have commitments in Britain for three more pictures.

Also ready for release in Canada are "Johnny Frenchman," featuring Paul Dupuis, French-Canadian discovery; "Seventh Veil," a musical thriller; and "I Know Where I'm Going," an eternal triangle plot filmed in the Scottish Highlands.

Reports from England bring information that the British film industry is now engaged upon its most important effort in history and that the studios are now in work upon the highest number of films ever before undertaken, nearly all of them being of spectacular proportions.

The J. Arthur Rank group of producers report that at the moment there are 22 films in production, in cutting rooms or ready to start work within the next few weeks.

Included in the important productions just going into release in England are the Technicolor spectacle, "Caesar and Cleopatra;" Noel Coward's "Brief Encounter;" "The Wicked Lady," from Magdalen King-Hall's sensational novel; "The Rake's Progress," starring Rex Harrison and Lilli Palmer.

In the cutting room and soon ready for showing are "A Mat-

ter of Life and Death," starring David Niven, Raymond Massey and Kim Hunter; "Caravan," starring the handsome Stewart Granger; "Beware of Pity," from Stefan Zweig's notable novel.

Now in production are Wesley Ruggles' Technicolor musical "London Town," for which Agnes De Mille journeyed to London to do the dances; "Great Expectations," based upon Charles Dickens' novel; "Bedelia," from Vera Caspary's best-selling whodunit and starring Margaret Lockwood; Daphne DuMaurier's new story, "Hungry Hill;" "The Magic Bow," based upon the life of the violinist Paganini, with Yehudi Menuhin playing many violin selections of the master.

In preparation are notable productions by famous authors, with starry casts and on a variety of extraordinary subjects.

Playing leading roles in the productions are such international stars as Vivien Leigh, Claude Rains, Stewart Granger, Margaret Lockwood, James Mason, Patricia Roc, Wendy Hiller, Rex Harrison, Lilli Palmer, Eric Portman, Phyllis Calvert, David Niven, Raymond Massey, Kim Hunter, Valerie Hobson, Deborah Kerr, Roger Livesay, Ian Hunter, Michael Redgrave, Flora Robson and Yehudi Menuhin.

Among the new players slated for international build-up are Sid Fields, famous London revue comedian who appears in "London Town;" Kay Kendall and Beryl Davis from radio, Michael Rennie, Trevor Howard, Paul Dupuis, Jean Kent, Anne Crawford and many others.

Leading producers and directors involved are David Lean, Noel Coward, Michael Powell, Emeric Pressburger, Gabriel Pascal, Wesley Ruggles, Anthony Asquith, Carol Reed, William Siström, Sidney Gilliat, Sydney Box, Leslie Arliss, Anthony Havelock-Allen, Filippo Del Giudice, Maurice Ostrer, R. J. Minney, Michael Balcon, Robert Hamer, John Sutor, Thorold Dickson, Maurice Elvey, Arthur Crabtree, Harold Huth, Frank Launder, Compton Bennett.

Johnson Stars in Spellman Book

Van Johnson's next for MGM will be "The Risen Soldier," based on the book by Rt. Rev. Francis J. Spellman, Archbishop of New York and recently elected a Cardinal.

Claim Para Helps Tele Progress

(Continued from Page 1)

made public a plan to demonstrate brilliant television pictures on the screen of the Paramount Theatre, New York, in August of this year. The demonstration would be made available to other theatres throughout the United States.

Raibourne declared that Paramount had invested millions of dollars in the development of television. It had aided in the growth of DuMont Laboratories, in which it has a 37 per cent interest, bringing the company to a place of prominence in the television industry, operating television broadcasting studios in Chicago and Hollywood.

"The Chicago station, during the war," Raibourne stated, "started and operated, as a gift to the country, the navy's training school for navy, marines and coast guard instructors and personnel which trained over 70,000 men in radar and electronics."

"DuMont is operating a station in New York. By early spring this station will be broadcasting programs picked up in Washington. The Hollywood station will be operating on the top of 5,800-foot-high Mt. Wilson this year."

"Paramount's contribution to the development of television is so generally acknowledged that we are amazed to learn from the press that we are charged with hindering the development of television because of a small interest in the Scophony situation."

Scophony Ltd. solicited Television Productions Inc. to buy a 16 per cent interest in the American rights for \$8,500 and after the purchase of this share the company made some small additional advances to Scophony for expenses.

Raibourne believes that so much has happened in radar, electronics and television during the war that the original super-sonic ideas which Scophony held are now obsolete, and that despite large sums of money spent during the war by governments to develop the Scophony Skiatron principle, have failed to provide a successful method of applying it to television.

Coincident with the Raibourne statement came the report that Twentieth Century-Fox was making plans to install Scophony television equipment in all its theatres. The reports said the company had already installed "basic" equipment in many of its houses and has included the equipment in the blue prints for all new theatres.

Director-Author

Robert Florey, Warner Brothers director, has authored "A History of the American Film," which Prisma Press of Paris is publishing. Spanish and English editions will follow.

Ann Blyth as Veda Pierce in Warners' "Mildred Pierce."

OUTSTANDING SCREENPLAYS

"Wilson"—Lamar Trotti (20th Century-Fox).

"Laura"—Jay Dratler, Samuel Hoffenstein, Betty Reinhardt (20th Century-Fox).

"The Story of G.I. Joe"—Leopold Atlas, Guy Endore, Philip Stevenson (Lester Cowan-UA).

"Love Letters"—Ayn Rand (Hal Wallis-Paramount); "A Tree Grows in Brooklyn"—Tess Slesinger, Frank Davis (20th Century-Fox). (Tied).

"FINDS" OF THE YEAR

Lauren Bacall—Warner Bros.

Lizabeth Scott—Paramount.

John Dall—Warner Bros.

Gregory Peck—David O. Selznick.

Cornell Wilde—Columbia; 20th Century-Fox.

THERE
HAS
NEVER
BEEN A
PICTURE
LIKE
THIS



Paramount's

The Lost Weekend

THERE
HAS
NEVER
BEEN
SUCH
*B*usiness
AS THIS



"Looks like we're a
real hit, honey."

"Why natch, Gloria
—natch!"

New All-Time Record at And at the New York Ri





Hollywood Paramount!

Rivoli.....

**First 2 Days Of 2nd
Week Top All Corre-
sponding Figures In
Theatre's 27-Year
History, And Actually
Surpass "Weekend's"
Own Opening-Week
Near-Record Grosses,
Though Holiday Slump
Hits Rest Of B'way!** 

Premiere and First Four Days
Top Even "Going My Way"!
And as We Go to Press Each
Day Has Set a New All-Time
High for This Famous House!



THERE
HAVE
NEVER
BEEN
Reviews
LIKE
THESE



UNPARALLELED PRAISE

FOR THE PICTURE...

FOR MILLAND...

FOR BRACKETT and WILDER.

FOR THE CAST...

FOR **Paramount**



ENOUGH PRAISE TO FILL A BOOK So We Have Room To Reprint Here Only The New York And Los Angeles Newspaper Raves That Confirm The Unprecedented Flood Of All-Out Acclaim From Every Leading Magazine, Famous National Columnists, Leading Radio Commentators, And The Trade Press, All Of Which Are Available In Pamphlet Form. Send For Your Copy.

The West Coast Goes Wild About The Lost Weekend

LOUELLA PARSONS IN LOS ANGELES EXAMINER SAYS: "One of the best pictures ever made in Hollywood . . . Also one of the most entertaining . . . Ray Milland has proved himself a great, great actor . . . This picture, as long as he lives, will be mentioned as a classic role for him . . . I honestly don't see how any other actor can surpass Milland, he's that good . . . Whatever you do, don't miss this picture . . . Paramount has a winner and one of the best pictures ever to come out of this studio."

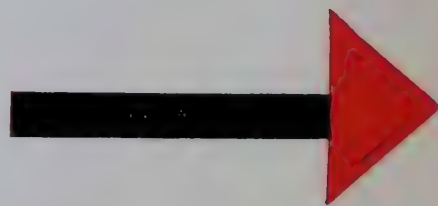
HARRISON CARROLL IN LOS ANGELES EVENING HERALD SAYS: "The dramatic smash of the year. I don't see how Ray Milland can fail to win the Academy Award . . . It is a terrific screen drama . . . a motion picture classic."

SIDNEY SKOLSKY SAYS: "The most adult, intelligent picture of the season and the most thrilling . . . Ray Milland is a cinch for the Oscar."

VIRGINIA WRIGHT IN LOS ANGELES DAILY NEWS SAYS: "Absorbing . . . important . . . notable film . . . Milland carries it brilliantly but the chief triumph is Brackett and Wilder's."

But New York Goes Wilder

(And We Do Mean Billy)



THEY CAN'T SELL US ENOUGH SPACE...



To Publish a Tenth of the
Sensational PRAISE for
This Amazing New Hit!

We'd need two full pages
to reprint all the delighted
raves for "The Lost Week-
end" from every New York
critic and every big national
magazine. But because
of the paper shortage we
have room for only a few
typical highlights.



"The most **DARING** film
that ever came out of Holly-
wood." . . . —*Daily News*

"A genuinely great picture
. . . A milestone in movie-
making . . . Every inch a
MASTERPIECE." —*Herald-Trib.*
. . .

"An **OVERWHELMING** dra-
ma. Every adult moviegoer
should see it." —*Times*
. . .

"**A MIRACLE** . . . A master-
piece . . . Inspired." —*W.-Tele.*
. . .

"It's got to be a box-office
SMASH." —*Mirror*
. . .

"One of Hollywood's most
IMPORTANT and unusual
films . . . an extraordinary
experience." —*Sun*
. . .

"Among the **TOPS** of this or
any year." —*Journal-American*
. . .

"The best-seller book be-
comes a **BEST-CELLULOID**."
—*Walter Winchell*
. . .

"Here stands a picture to go
down in history, to be talk-
ed about and argued about
is no other picture has this
year . . . You must, of
course, **SEE IT AT ONCE**."
—*Morning Telegraph*

"An **INCOMPARABLE** ex-
perience . . . without paral-
lel . . . A movie milestone."
—*Look Magazine*
. . .

"Billy Wilder and Charles
Brackett can congratulate
themselves on having made
one of the **BEST** films of the
past decade." —*New Yorker*
. . .

"It took Billy Wilder and
Charles Brackett to trans-
late the novel into one of the
most **ABSORBING** and un-
usual films that ever broke
with box-office tradition."
—*Newsweek*
. . .

"The **FINEST** picture of this
year." —*Cue*
. . .

"Milland and Wilder achieve
an all-time screen master-
piece of **SUSPENSE** and
terror." —*Esquire*
. . .

"Billy Wilder and Charles
Brackett are just about in a
class by themselves."
—*Sat. Review of Literature*
. . .

"One of the year's **BEST** pic-
tures." —*Time*
. . .

"One of the few **REALLY**
GREAT and truly honest
films ever put together in
this country." —*Mademoiselle*

Here's
Para
Spread
of The
Press
in Y

! THE
NATION'S
CRITICS
PROMISE
YOU



! ne Of The
Great Screen Performances
Of All Time

"**RAY MILLAND** gives one of the outstanding performances of this or any other year."

—Kate Cameron, *News*

"Ray Milland turns in a masterpiece of **ACADEMY AWARD** stature."

—Lee Mortimer, *Mirror*

"**RAY MILLAND** has proved himself a great, great actor. I honestly don't see how any other actor can surpass him, he's that good."

—Louella Parsons

"Ray Milland's performance is already being talked about as **ACADEMY AWARD** material."

—Newsweek

"To **RAY MILLAND** goes my own personal Oscar."—Adelaide Hawley

"I'd like to go on record that Ray Milland will be a unanimous contender for **ACADEMY AWARD** honors."—Radie Harris

! "If the poll-makers ask who's our candidate for the year's best performance, **RAY MILLAND** has our vote."

—McCall's Magazine

"Ray Milland is a cinch for **THE OSCAR**."

—Sidney Skolsky

"**RAY MILLAND** climbs into the small and exclusive hall of film fame."

—Mademoiselle Magazine

"Ray Milland's portrayal is an engraved invitation for an **ACADEMY AWARD**."

—Hedda Hopper

"**RAY MILLAND**'s performance is of Oscar-winning calibre."

—Movies Magazine

"Ray Milland's performance will earn him the **ACADEMY AWARD** nomination."—Motion Picture Mag.

"**RAY MILLAND**'s performance is one of the finest ever given."

—Screenland

! See The Star Of The Year In The Hit Of The Decade!

RAY MILLAND
JANE WYMAN

In Paramount's

'The Lost Weekend'!



with Phillip Terry • Howard da Silva
Doris Dowling • Frank Faylen
Produced by . . . Charles Brackett
Directed by Billy Wilder



Gentlemen,
Paramount Gives You

A HIT

in the great box-office tradition of "Going My Way." The Premieres prove it... A hundred critics confirm it... The nation-wide word-of-mouth clinches it... NOW TAKE IT FROM HERE!

The Lost Weekend

Starring

Ray Milland • Jane Wyman

with Phillip Terry • Howard da Silva

Doris Dowling • Frank Faylen

Produced by **CHARLES BRACKETT**

Directed by **BILLY WILDER**

Screen Play by Charles Brackett and Billy Wilder

From the Novel by Charles Jackson



Para's 'Hold That Blonde' Is Laugh-Studded Farce

PARAMOUNT'S "Hold That Blonde" hits a consistently amusing pace with comedian Eddie Bracken almost constantly before the camera for a barrel of laughs. He plays a wealthy kleptomaniac tangling with a gang of jewel thieves who are using Veronica Lake as an unwilling aide. Between police and villains, the squeaky-voiced comic has quite a time of it.



Future of Motion Pictures

Prepared as a guide for Loew's Theatre managers on public relations and motion picture exploitation by Dan S. Terrell of Loew's Theatre head office, this article is of general interest

LATE in 1945, postwar development of motion pictures was still in the planning stage, except for immediate developments based on previous trends; technically, the film had reached a perfection which made improvements in sound or image unnoticed except by the experts. Expansion of previous programs—in the 16 mm. field, in the use of color, and in the application of film techniques to educational and training needs—provided the most immediate fields for postwar progress. Looking ahead, there was still talk of the day when new photographic and projection developments might turn the "flat actors" of the screen into "round actors;" the coming of television on a large scale was awaited with interest, although most executives felt it would be a boon rather than a harm to screen entertainment.

On the creative side, 1945 trends followed along lines previously developed: there was a greater emphasis than ever on obtaining better screen material, old sources of material were being expanded, and wider fields were being explored.

During the war, the motion picture program of the armed forces carried screen entertainment wherever fighting men were assigned. At bases and leave

centres, the conventional 35 mm. films in regular theatres were the source of entertainment. In the field, close to the front lines, portable 16 mm. equipment provided the latest Hollywood product even before it was released in the United States. Hundreds of prints were donated by the industry; returning soldiers still find they are way ahead of civilian friends in movie fare. As a result of the pronounced success of the half-size film, several companies are actively developing this field, to take entertainment to remote sections not serviced by the customary theatres.

The armed forces utilized the film extensively for training purposes. From the first drill of awkward rookies to the intricate training in special weapons and methods, films provided a graphic educational method that reduced by days the time necessary to grasp new ideas and techniques. As a result, a near revolution in education and industrial training is expected.

Wartime films also provided the most effective method of informing the home front, not only on progress of the war but on cooperation needed in salvage, economy and bond drives.

As the studios of Hollywood turned to normal production, and theatres all over the nation returned to show business after making an outstanding contribution to every government drive of the war period, the screen began to glow in rainbow hues. Prospect was that the black and white film was on its way to becoming as obsolete as silent film, and only the shortage of facilities limited the number of features made in color.

The dominant process, Technicolor, was booked solidly through 1948, according to an announcement, while almost every studio was seeking new methods to increase its color film schedules. At the year's end, the U.S. government was sending a technical mission to Germany to seek full information on a Nazi-developed color process said to provide amazing hues.

Immediately on the horizon was the development of television, still limited by technical problems of transmission and by the small number of receivers in

use. Hollywood was very much interested, and film leaders recalled the early days of radio to seek a parallel. Development of wireless had an adverse effect on movie attendance during a short period; now it is an adjunct of the film industry in many ways, providing much of radio's talent, utilizing radio talent for its own medium, and considered a potent source of advertising results.

Television would be little different. For one thing, much of that new art would be based on films, particularly in the earlier years. Broadcast of film "television" reels already was taking place and the prospect was that it would increase. Use of film solves many of the production and transmission problems, produces a good quality image.

Television might also be brought into the film theatre, augmenting the present-day newsreel with which it would be an early competitor. Against the eventual development of full-scale, successful original television entertainment, the movie industry placed the fundamental gregarious urge of the human race—the desire of men and women to enjoy entertainment in company with their fellows, instead of in isolated fireside groups.

The technique of adding a third dimension to the screen still seemed remote. Development had been made, as a greater illusion of depth was created, but actual appearance of a third dimension still was a trick involving special images viewed through glasses.

On the creative side, Hollywood was embarked on new ventures in obtaining the source material for screen plays. In the legitimate theatre, it has long been customary to take new plays "on the road," to test audience response before bringing them to New York, the theatrical centre of the world. The movies took this one step farther: heavy investments were made in stage productions, to see if stories and casts succeeded in New York. If they did, Hollywood put them into film versions for the rest of the nation.

In addition to investing in plays, the movies were doing all they could to develop writing

talent. One company (Metro-Goldwyn-Mayer) offered a yearly \$250,000 award for the best novel. New books were being purchased for fabulous sums before the ink was dry.

Screen writers themselves were receiving ever increasing attention, and Hollywood seemed well into an era, when—with its technical problems largely solved—it was more and more concentrating on content. Wider fields than ever were being explored. While the atom bomb had been the subject of war drama, serious exploration of the whole subject of atomic energy was subject matter for two productions, each by a notable studio. Each was being undertaken, as 1946 began, with full approval of the White House.

The future of the motion picture seemed clear—a continuing development along lines which had won public interest and approval. More than ever, audiences seemed assured of quality entertainment. There was no question but that over the years, Hollywood—often criticized, often acknowledging its own mistakes—had forged ahead, raising public taste to new levels. It is an industry axiom that no man ever sets out to make a bad picture; as 1946 began, Hollywood expected to make more good pictures than ever before.

New Sales Record

Climbing steadily over a year-and-a-half, Ayn Rand's novel, "The Fountainhead," recently sold to Warner Brothers for screening in the near future, has exceeded 500,000 sales and a new edition is now being printed.

Honor Montrealers For Army Shows

Executives of three Montreal amusement chains received messages of appreciation last week "for providing free entertainment in generous volume to men and women of the active service forces during the past five years," from Hon. James J. McCann, Minister of National War Services, and Leonard W. Townsend, president of the Montreal War Services Co-Ordinating Council.

This appreciation was expressed to Arthur Hirsch, president of Consolidated Theatres, Ltd.; George Ganetakos, president of United Amusements Corp. Ltd.; and Gordon Dann, president of General Theatres (Quebec) Ltd.

Consolidated Theatres is continuing to issue group passes to service personnel who may be in Montreal awaiting train connections.

Kalmenson Signs Five-Year Pact

Ben Kalmenson, recently made vice-president of Warner Brothers, has signed a five-year contract as general sales manager for the company. Kalmenson has held the post since 1941. He started in business as salesman for First National in Pittsburgh in 1927.

Slim Summerville Dies in Hollywood

George J. "Slim" Summerville, 50, a top movie comedian since the days of the Keystone Kops, died at his Hollywood home this week after two strokes.

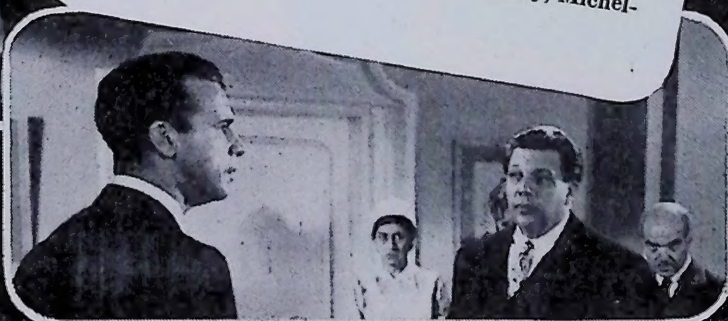
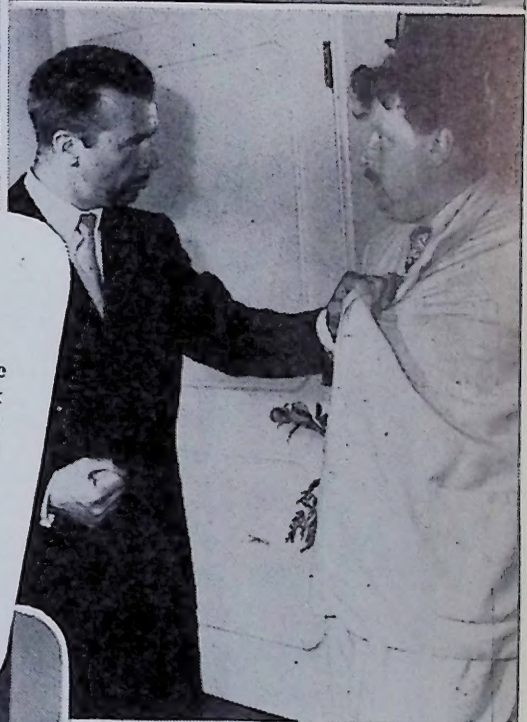
Born in Albuquerque, New Mexico, Summerville left home while barely in his teens and rode the rods through Canada and the United States seeking work. When he landed in California he also landed a career—as a gangling kid cop in the early Mack Sennett comedies. His most important role was that of Tjaden in "All Quiet on the Western Front." He recently was co-starred in a comedy series with Zasu Pitts. He is survived by his wife.



**Dick Powell Does Ace Job
In RKO Drama 'Cornered'**

HERE is one of the big mystery films of the year from a standpoint of quality, for Dick Powell and director Ed Dmytryk score A's in everything — suspense, characterization, tempo and so on.

Powell is an ex-ROAF man chasing Vichyites across the world for personal reasons. Walter Slezak, Morris Carnovsky, Luther Adler and Jack LaRue lend their fine services to the picture. The movie introduces a new French discovery, Michel-Cheirel.



Start Today
Receiving YOUR

POPCORN PROFITS!

VIKING POPCORN MACHINES

*Available to you
either:*

1. As an outright purchase

OR

2. Canadian Automatic Confections, Ltd. will put a Viking Popcorn Machine and operator in your theatre without one cent of investment or expense on your part and share the profits with you. Substantial extra income!

Your positive assurance that you too can rely on *bigger profits in popcorn* from this machine is the fact that big circuits and sharp showmen everywhere are snapping up the VIKING on sight.

By all means see VIKING before you buy.



We announce
with pride and
sincere appreciation

that the immediate and enthusiastic acceptance accorded the Viking Popcorn Machine by theatre operators throughout Canada is being met with prompt deliveries. Negotiations concluded or now in progress include a number of the Dominion's most progressive exhibitors, among them deluxe houses which will offer popcorn to their discriminating patronage for the first time. Get in line NOW for YOUR share of the high-profit, trouble-free popcorn business which a VIKING machine will attract.



Greater BEAUTY, CLEANLINESS, SPEED,
VOLUME, CONVENIENCE, SAFETY and ECONOMY
than any popcorn machine yet!

ALL-METAL CONSTRUCTION with cabinet of satin-finish stainless steel inside and out, making it easy to maintain the eye-appeal and buy-appeal that boost your popcorn earnings.

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